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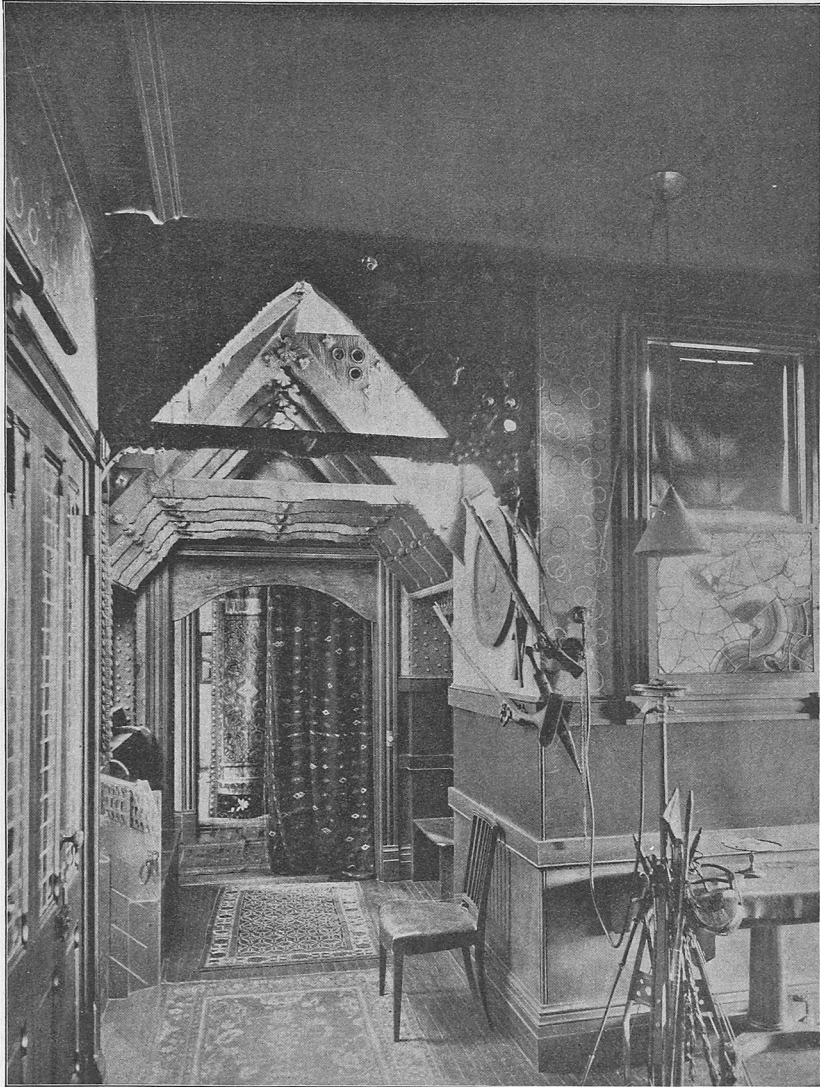
MR. LOUIS C. TIFFANY'S HALL.

THE conventional hallway that forms the entrance to Mr. Louis C. Tiffany's suite of apartments in this city has been treated in an original manner. Its belittling and benumbing outlines have inspired the revolt delineated on the present page, the effect of which is refreshing in the extreme. The spick and span smoothness of machine-made moldings when applied to the skirting boards, dado rail and door frame, are here happily antagonized by a vigorous treatment of the woodwork overhead. The semi-darkness of such a hallway permits the use of bright color, which is here painted a bright red, and by night the half light effect is continued by perforating a circular burner in such a manner that the gas comes through it flickering like the light of a torch. This gives a mysterious and undefined illumination, for the idea is to produce an impression of mystery and indefiniteness. The rough pine wood of the ceiling is gouged in many places and ornamented with heavy-nail heads to make it rougher still. The stained glass-work consists of very rough pieces, and the old Flemish tapestry that hangs at the entrance to the dining-room is rough too in execution and design. It is easy to see that in this small hall Mr. Tiffany has made himself felt as an expert decorative artist. For a description and illustration of Mr. Tiffany's drawing-room and library see THE DECORATOR AND FURNISHER for January, 1894.

DECORATIVE NOTES.

ONE of the prettiest of New York's drawing rooms is in a modified Louis XVI. style. The walls are hung with gray Genoa velvet of deep pile, having a large, striking ornament in grays and pinks. The effect on the wall owing to the pile, which, under the light, gives brown in its shadows, is very fine. The bay window at the end of the room is in an alcove, and across this swing garlands of flowers and carved wood. These have been skillfully treated in color. This is done by

painting them in the strongest, crudest colors: red, yellow and blue, and overlaying these with lighter tints until dull white is reached, and then polishing them down until the flowers seem almost translucent, the color being felt through the lighter shades, the deepest tints being in the recesses of the petals. The cornice of the room is in garlands modeled with great delicacy and brought out in ivory tints against a faint pink background. The mantel is in ivory-tinted wood with fine detail, and surrounds fire facings of California onyx. The color of the room is found in the draperies of yellow, blue and brown which accent the background. The furniture is of the slender, graceful shapes of the Louis XVI. period. It is of satinwood with painted decoration of roses and ribbons. This has been effected by laying on the colors heavily, and then polishing them down until they seem



MR. LOUIS C. TIFFANY'S HALL, NEW YORK.

to melt into the wood. The effect can best be compared to that seen in Limoges enamels.

IN the large hall of Mr. Brush's residence, Cleveland, O., Mr. Elihu Vedder's well-known picture of Fortuna has been transferred to glass. The peculiarities of Mr. Vedder's color have been most happily copied in the glass, with the added charm of that softness and translucence of the medium which is impossible in paint.